



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

(Venice, 1557); Il Monte (Venice, 1560); Parasole (Venice, 1597); and Mignerac (Paris, 1605)—designs that in simplicity and beauty of line have never been surpassed. Many of these appear in portraiture of the sixteenth and seventeenth centuries when men and women alike availed themselves of the lace-maker's art in embellishing the costumes designed for court and state functions, while the Church used quantities of the exquisite fabric executed in the convents, in enriching its vestments and altar linens. Every household, also had its sacred linen, used only at the time of mourning, a custom that has preserved to us many valuable documents.

There is great charm in the patterns of these early pillow laces that vary from the simplest pointed edgings, such as are found on the ruffs in portraits of the sixteenth century, to the ornate type that figures in the works of Van Dyck and Franz Hals, and is often referred to as "Van Dyck point." Only a fragment remains to us of what must have been a princely collar of some Genoese nobleman or Spanish grandee; a fragment with a crowned eagle as its central motive. The incompleteness of a fragment always gives to it an added interest, for there is about it an enchanting mystery that stimulates the imagination, a mystery just as interesting to the lace collector as that of the Venus of Melos or the Nike of Samothrake to the archaeologist or to the musician the Unfinished Symphony of Schubert.

F. M.

CLASSICAL ACCESSIONS

I. BRONZES

IN trying to form a just appreciation of Greek sculpture it is important to remember that bronze was the favorite material of the Greek sculptor. It is true that as we think of Greek statuary nowadays it is chiefly the marble works that come to mind; for it is these that have been preserved in larger numbers. But literary evidence shows that bronze statues were more numerous in Greek times, especially until the fourth century B.C.; so that the reason for the rarity of full-

size bronze sculptures is due solely to the intrinsic value of the material, which caused them to be melted down in later ages, just as copper church-bells and kettles were melted down in the late war to serve other purposes. Our great lack in bronze statues is partly made up by the smaller bronzes which have survived and which sometimes help us to visualize the larger works which are lost. Small Greek bronzes thereby attain an importance which can hardly be overestimated; for they show us what a beautiful and appropriate material bronze was for Greek sculptural work, bringing out peculiarly well its precision and the subdued light and shade of the restrained modeling. And we must remember that the reflections in the softly undulating surface were originally even more marked, when the bronze was resplendent in its original golden color. For the different colored patinas which now cover the surface of Greek bronzes were not intentional, but have been formed later in the course of time.

The collection of Greek and Roman bronzes in our Museum ranks among the best in the world. Its importance is further increased by the purchases made within recent years (exhibited in the Room of Recent Accessions), which include a number of statuettes of first quality, as well as decorative pieces from vases, couches, chests, etc. They testify both to the popularity of bronze among the ancients and to their desire to have the common objects of daily life as artistic as possible.

Our most important new acquisition is the statuette of an athlete standing in a beautiful rhythmic pose (fig. 1; height, $6\frac{1}{4}$ in. [15.9 cm.]). The right arm is bent sharply at the elbow with the hand brought up to the chest, while the left is extended sidewise and bent at the elbow. The finished execution of the graceful, slim body shows that a great master was here at work. Probably it is a reproduction of a statue; at least it has all the qualities of a full-size work in its large conception and in the fact that it is composed to be seen from all sides. The combination of restraint and natural grace is characteristic of the

fourth century B.C., and the proportions of the body with the long legs and the small head point to the influence of the great sculptor Lysippos. The action was probably that of a *diadoumenos*. In his right hand he held the short end of the fillet while with his left he was winding the other, long end round his head. The de-

round the right hand; but that is not likely, as the thongs would have passed directly in front of his face and partly hidden it; while a fillet wound round in the manner suggested completes the composition in a very harmonious way. The surface of our bronze has suffered in places, especially on the face.

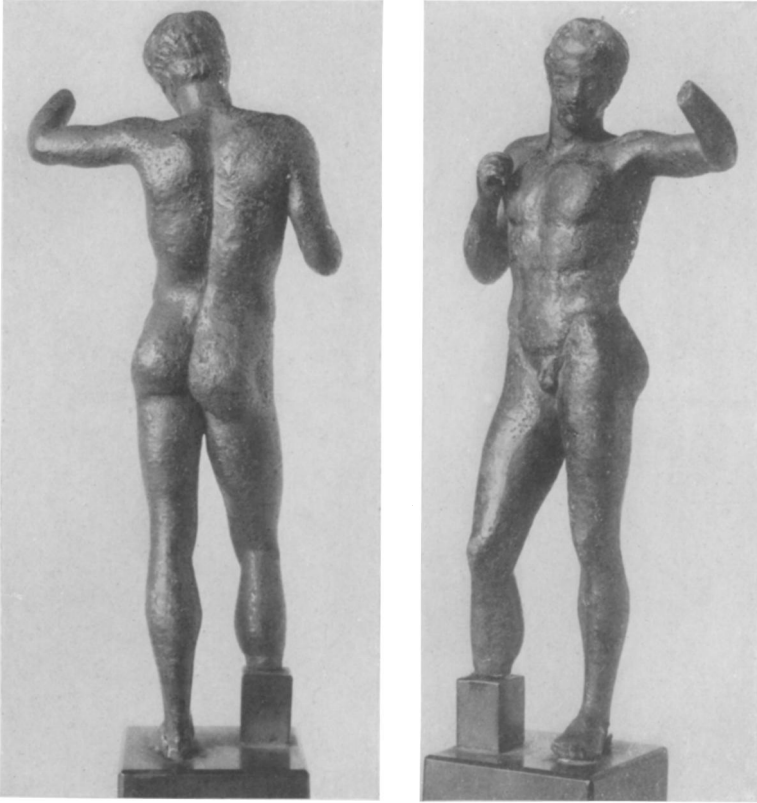


FIG. 1. ATHLETE, IV CENTURY

pression made by the fillet in the hair is clearly marked, especially at the back, and in the front part of the head is a hole for fastening. The attitude is unusual, but occurs also in a bronze from Sparta in the Berlin Museum (cf. E. Pernice, *Archäologischer Anzeiger*, 1904, p. 33, fig. 2). Klein, who published our bronze in 1898 in his work on Praxiteles, p. 52, suggested that the left hand is pulling tight the boxer's thongs which were wound

The statuette of a negro boy (fig. 3; height, $7\frac{3}{8}$ in. [18.3 cm.]) is another piece of first quality, and fortunately it is in excellent preservation. He is represented in a walking attitude with both hands brought forward holding some objects (now missing), apparently conceived as bringing something to his master. He wears a mantle twisted round his waist, with the ends hanging down in front. The figure is beautifully modeled with a fine distinction between

soft and hard surfaces and with a refreshing naturalism. The characteristic features of the race—the slouching gait, the wide mouth with thick lips, the short broad nose, and the woolly hair—are rendered by an artist thoroughly familiar with the type. Negroes are represented in Greek art from the sixth century B.C. down, as we know from representations in Athenian pottery; but there is no doubt that the type was studied with new interest by Alexandrian artists who turned from the somewhat exhausted portrayal of youth and beauty to that of the realistic and the grotesque.



FIG. 2. ACTOR
HELLENISTIC PERIOD

Our bronze is a work of that age, ranking with the bronze statuettes of negroes in the Cabinet de Médailles and in the Louvre as among the finest products of the minor arts in the Hellenistic age.

The statuette of an actor (fig. 2; height, $4\frac{1}{2}$ in. [11.4 cm.]) is another noteworthy product of this period. He is represented in a dramatic pose, as if reciting, his right hand outstretched, his left holding a stick. He wears the conventional mask of tragedy; but that in no way detracts from the realistic impression of the acting, showing how much can be expressed by the attitude apart from the play of features. Very effective is the treatment of the drapery, with its few simple folds and its clear

indication of the forms of the body beneath it. This statuette takes its place by the best terracotta figures of actors from Myrina. It shows the Hellenistic "abandon" at its best—exuberant yet not extravagant.

A handle in the form of a nude youth bent backward (fig. 4; height, $4\frac{1}{2}$ in. [11.4 cm.]) is a good addition to our late archaic bronzes. The pose shows off admirably the fine modeling of the vigorous body. Both the attitude of the figure and the attachments on the hands and feet indicate that it once served as a handle; evidently not of a vase, to judge from the shape of the attachments, but perhaps of a chest (compare A. Furtwängler, *Olympia IV, Die Bronzen*, Text, p. 146, No. 915).

In an attractive little statuette, only $2\frac{1}{8}$ in. (5.2 cm.) high, Harpocrates is represented as a chubby, winged boy with curly hair, leaning against a tree trunk and holding his forefinger in his mouth (fig. 6). In spite of its small size, the statuette is worked with the utmost care. It is indeed one of the daintiest and most charming pieces of Graeco-Roman date in our collection, and shows the sympathetic understanding displayed by Roman artists in representations of children—a direct heritage of Hellenistic conceptions. Harpocrates was one of the most popular deities in Imperial Rome. His identification with various divinities is brought out by the various attributes of our statuette. His derivation from Horus, the Egyptian god of light, is shown by the pschent or crowns of North and South on his head; also by the familiar motive of the finger brought to the mouth: an emblem of childhood symbolizing the young sun born anew every morning. The quiver connects him with Apollo; the snake he wears with Dionysos, the cornucopia and the serpent round the tree trunk with a nature goddess. On the base are a rooster and a dog; on the back, connecting the wings, is a ring for suspension.

The statuette of a bull (fig. 5; height, $5\frac{1}{2}$ in. [14 cm.]) is an important example of Greek animal sculpture. He is represented walking leisurely with head slightly

raised. The attitude is well observed, bringing out the calm, proud bearing of the animal. It is modeled in the finished simple style of the later fifth century, without any undue accentuation of individual parts, producing a beautiful, harmonious whole. Bronze bulls of Greek workmanship are comparatively rare, by far the greater number of those preserved belonging to the Roman Imperial period.

The rest of the newly acquired bronzes could not be illustrated in this BULLETIN, though many of them are very important. They are briefly described herewith in roughly chronological order, and will be found exhibited mostly in one case in the Room of Recent Accessions.

The archaic period is particularly well represented, there being in all nine new pieces. A characteristic example, probably Etruscan of the second half of the sixth century, is a nude youth¹ in a rigid pose, with left foot advanced and both arms brought forward. The broad shoulders, slim hips, and flat thorax are characteristic features of early work, as are also the protruding, thick-lidded eyes and large ears. But in spite of the many defects the strong, slim body shows a fine appreciation of the beauty of the human form. The statuette of a bearded man,² wearing a round hat and short cloak and holding a stick in one hand, is similar to the well-known figure of an "Arkadian peasant" in our collection (No. 58 in the Third Classical Room). The workmanship of the new statuette is not so careful as that of No. 58, but it shows the same sturdy vigor and fresh treatment, and certainly dates from the same period, probably the end of the sixth century B. C. The statuette of a girl³ is another typical product of this time. She stands in the conventional archaic attitude, grasping with one hand a fold of her drapery. The period of the statuette is the same as that of the Etruscan girl in the Third Room (No. 56), but the execution in this case is Ionic Greek. Though worked without

much detail, there is a good understanding of the forms of the body and the structure of the drapery, and the charming simplicity of the pose is very attractive. Unfortunately the surface is considerably rubbed, obscuring the modeling in parts. Another pretty product of this period is the statuette of a reclining woman¹ represented stretched out on a couch, her left arm supported on a pillow. She wears a chiton reaching down to her ankles, pulled tight across her legs,



FIG. 3. NEGRO
HELLENISTIC PERIOD

and then neatly folded over her lap. Her hair is arranged in curls around her forehead and then falls in a straight mass down her back. The attitude is still stiff, with no attempt at a three-quarters view; but the modeling of the features is considerably developed, and the demure little face, dainty pose, and delicate execution make it a very engaging piece. It probably served as an ornament of some object. A warrior of elongated proportions,²

¹Acc. No. 19.192.49; height, $8\frac{3}{16}$ in. (20.8 cm.).

²Acc. No. 19.192.70; height, 4 in. (10.2 cm.).

³Acc. No. 19.192.52; height, $2\frac{1}{8}$ in. (6.8 cm.).

¹Acc. No. 19.192.55; height, $1\frac{1}{4}$ in. (3.2 cm.).

²Acc. No. 19.192.2; height, $10\frac{5}{8}$ in. (27 cm.).

wearing cuirass, greaves, and a Corinthian helmet with enormous crest, is an interesting and carefully worked example of a type evidently popular for votive offerings (cf. the similar figures Nos. 163-168 in the Third Room).

Greek conventionalized ornament of archaic times is shown in two good examples, a small attachment from a helmet(?) with a satyr's head,¹ similar to our No. 67 in the Third Room, and of the same delicate workmanship; and a tripod base, perhaps of a candelabrum,² covered with a beautiful olive green patina. Each foot of the base consists of an animal leg with

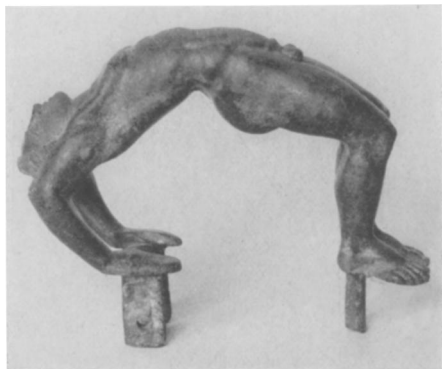


FIG. 4. HANDLE
LATE ARCHAIC PERIOD

claw foot, and terminates above in a pair of wings and in the figure of a long-haired youth. The modeling of the individual figures is full of life, though not always executed with great finish. It is interesting to note that the feet are not cast from the same mould, for in each are variations in details—a striking instance of how the Greek artist avoided mechanical reproduction.

The statuette of a goat,³ represented leaping forward with head turned back, is a characteristic example of late archaic animal sculpture. The hair is represented quite smooth, except for a broad band along the back which stands out as a

solid mass in relief with delicately engraved shaded lines. The pose has a great deal of style and the body is beautifully modeled; but unfortunately the details are obscured by incrustation. We may compare this statuette with the bronze standing goat in the Boston Museum, and the goat lying down from Dodona in the Berlin Museum, which show the same observation of nature, coupled with artistic conventionalization. To this combination of naturalness and stylization is due the singular charm of these unpretentious statuettes.

Four helmets and a shield boss are important additions to our collection of early armor. Two of the helmets,¹ placed on top of a wall case, are of the early Corinthian type, made of fairly thin bronze, of equal thickness throughout, and with small holes around the edge for the attachment of the leather lining. They are said to be from Olympia, and can be dated to about the seventh century B. C. Another helmet² is of the later Corinthian type—sixth to fifth century B.C.—in which the cheek-pieces and nose-piece are made of thicker bronze than the rest, and in which the holes around the border are dispensed with, the lining being now needed only on the crown and the neck. An incised border of spirals runs around the edge, and the whole is executed with much greater finish than in the preceding examples. The numerous dents and signs of wear on these helmets show that they were made for use, and were worn during actual fighting. The fourth helmet,³ however, is too narrow and too heavy for wear, being cast of thick bronze instead of hammered. It is of the so-called Attic type, with small, shapely nose-piece and cheek-pieces in the form of rams' heads, similar in design to a helmet recently found in Macedonia by the British Saloniki force in a cemetery of the fourth century B.C. (cf. *British School Annual*, 1918-1919, pl. VIII). A round disk,⁴ of slightly convex shape, is orna-

¹ Acc. Nos. 20.51.1 and 2; heights, $8\frac{1}{4}$ in. (20.9 cm.) and 9 in. (23 cm.).

² Acc. No. 19.192.35; height, $8\frac{1}{2}$ in. (21.6 cm.).

³ Acc. No. 17.230.26; height, $9\frac{3}{8}$ in. (23.2 cm.).

⁴ Acc. No. 18.145.23; diameter, $9\frac{1}{8}$ in. (23.2 cm.).

¹ Acc. No. 19.192.56; height, $1\frac{1}{8}$ in. (2.7 cm.).

² Acc. No. 20.37.1, a-c; height, $4\frac{3}{8}$ in. (11 cm.).

³ Acc. No. 20.184; height, 3 in. (7.5 cm.).

mented on its outer side with a punctured band of animals of very early style, and with geometric patterns arranged in concentric bands. The disk probably served as a shield boss, and belongs to the Early Iron Age.

The only example of fifth-century style among our new accessions (besides the bull described above) is a small herm¹ of Hermes Propylaios. It is not of Greek execution, but is one of the numerous Roman replicas of the famous work of Alkamenes, an inscribed copy of which was recently found at Pergamon. The archaic

conception with "the father of gods and men" is finely expressed in the deep-set eyes and high forehead, and the modeling is fresh and lifelike. The bust evidently served as an attachment to some object. A mask of Seilenos¹ is another notable product of this period. The face is beautifully modeled with fine understanding for the soft flesh parts, and the details of the hair and beard are delicately incised. A comparison with the Seilenos masks of the Roman period (cf. e.g. Nos. 247 and 248 in the Eighth Room and No. 16.174.45 in this case) will bring out the hard, sche-

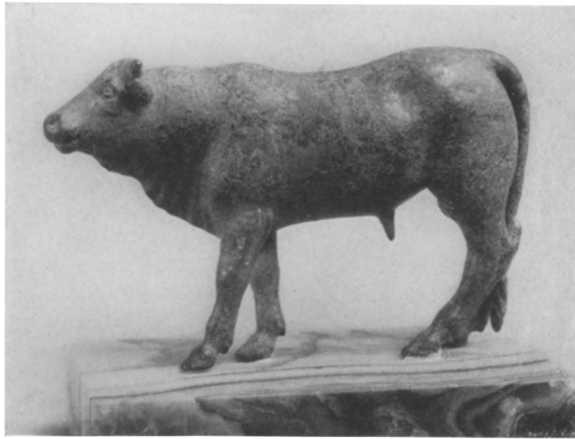


FIG. 5. BULL, LATE V CENTURY

rendering of the hair is intentional for its architectonic effect; a similar herm in our collection is No. 235 in the Fourth Room. The handle of a patera in the form of a winged Lasa² is an attractive Etruscan piece of the fourth to third century B. C.

To pass to the sculptural bronzes of Hellenistic date, we may mention first a bust of Zeus,³ wearing the aegis on one shoulder. The general type of head goes back to the famous Zeus of Pheidias, considerably modified, however, to suit a less austere, more restless age. The magnanimity and wisdom associated in the popular

matic character of the latter. This relief probably served as an attachment for the handle of a vase. Another decorative piece of the same date is the bust of a barbarian² wearing a mantle and sword. The vivid expression of the face and the lifelike modeling are characteristic of the period.

When we come to the Roman period there is a constant repetition of types, mostly borrowed from earlier, more creative periods. A seated Zeus³ with a thunderbolt in one hand is identical with our No. 200 (Eighth Room), and is a Roman copy of a fourth-century modifica-

¹Acc. No. 19.192.1; height, $2\frac{3}{8}$ in. (7.3 cm.).

²Acc. No. 19.192.65; height, $7\frac{1}{4}$ in. (18.4 cm.).

³Acc. No. 17.230.2; height, $6\frac{1}{8}$ in. (15.7 cm.).

¹Acc. No. 19.192.71; height, $2\frac{1}{8}$ in. (5.4 cm.).

²Acc. No. 18.145.21; height, $2\frac{1}{2}$ in. (6.35 cm.).

³Acc. No. 17.230.32; height, $3\frac{1}{8}$ in. (9.7 cm.).

tion of the Pheidian Zeus. It is one of the most dignified conceptions of Zeus preserved to us from antiquity. The statuette of Aphrodite¹ is of the "Venus Pudica" type, a favorite subject for small bronzes. The attitude is a Hellenistic modification of the Cnidian type, of which the best-known examples are the Medici and the Capitoline Aphrodite. Even in our unpretentious little figure we can feel the charm and grace of the earlier original. A statuette of Hermes² standing in an easy pose can be reconstructed from similar fig-



FIG. 6. HARPOCRATES
GRAECO-ROMAN PERIOD

ures as having held the purse and herald's staff. The execution is exceptionally good.

The worship of the Lares, or household divinities, formed an integral part of Roman religion. Each house had its shrine with little images of such Lares, to which offerings were made at certain periods. A lighted lamp or candle was placed before the shrine, and it was an old Roman custom to make a morning prayer to the household Lar (Lar familiaris). Three such bronze Lares are included in our new acquisitions. Two³ are of the more popu-

¹Acc. No. 18.145.18; height, 4 in. (10.2 cm.).

²Height, 5½ in. (14 cm.).

³Acc. Nos. 19.192.3 and 19.192.50; heights, 9½ in. (24.1 cm.) and 4 in. (10.2 cm.).

lar type, of a youth in a short tunic advancing in a dancing attitude and holding a drinking horn in one hand. In each the tunic is ornamented with two stripes of the clavus angustus (the special decoration of the equestrian order) inlaid with copper. The third¹ is of another type, representing a youth in a quiet, less theatrical attitude, and wearing the same short tunic and a mantle over his left shoulder. It is an attractive, carefully worked figure. A priest (?) wearing a mantle and fillet and holding a patera in one hand,² represents a type very popular in Italic and Roman times; but a certain grandeur in the conception of this figure and the beautiful, simple treatment of the drapery place it in a class by itself. Moreover, its uncommonly large size and beautiful, smooth green patina add to its importance. Another statuette probably also of a priest³ shows a man with mantle and radiated headdress holding a small round box. It, too, is a popular type which begins in Italic times but persists through the Roman period. This statuette is distinguished by its exceptionally careful execution and good preservation. Two bronze actors,⁴ one with a comic, the other with a tragic mask, are attractive creations of this period, though somewhat tame compared with the dramatic Hellenistic actor (fig. 2). The statuette of an infant⁵ standing with legs wide apart and clutching some object, is a charming, lifelike representation; and so is a child sitting wrapped in a mantle,⁶ with a pensive, reticent expression on its face.

Besides these statuettes, our new acquisitions include a number of interesting decorative pieces. A rectangular attachment⁷ probably from the prow of a boat, has a head of Poseidon in high relief, a good representation of the majestic, turbulent sea-god. An ornament from a couch in the

¹Acc. No. 18.145.19; height, 4½ in. (10.3 cm.).

²Acc. No. 16.174.4; height, 11½ in. (29.5 cm.).

³Acc. No. 16.174.5; height, 9 ⅜ in. (25 cm.).

⁴Acc. Nos. 17.230.28 and 17.230.29; height, each 2 ⅜ in. (7.2 cm.).

⁵Acc. No. 19.192.54; height, 2½ in. (5.4 cm.).

⁶Acc. No. 19.192.57; height, 2¼ in. (5.7 cm.).

⁷Acc. No. 16.174.46; height, 6 ⅜ in. (15.7 cm.).

form of a mule's head¹ is a beautifully preserved and carefully worked piece. The caparison on the neck has a meander pattern inlaid in silver; and the eyes are made of the same metal. Two swinging handles of a pail² have attachments in the form of a seilenos mask and a lion's head; the latter with mouth wide open serving as a spout for pouring. A vase with globular body and slender, moulded stem³ has a charming decoration in low relief of children holding garlands and hounds pursuing rabbits in a rocky landscape. It is probably a Roman copy of a Hellenistic model. Two bronze fittings,⁴ apparently from the head and foot of a couch, are ornamented each with a laurel wreath surrounded by a spiral border. The stems and leaves of

¹Acc. No. 18.145.33; height, $3\frac{3}{4}$ in. (9.5 cm.).

²Acc. No. 16.174.45; height, 4 in. (10.2 cm.).

³Acc. No. 17.230.30; height, $2\frac{7}{8}$ in. (7.3 cm.).

⁴Acc. No. 17.230.31 A & B; length, $19\frac{1}{8}$ in. (48.4 cm.).

the wreath as well as the spirals are inlaid in silver; the berries are inlaid in copper. The whole forms a beautiful decorative design, which before the discoloration of the metals must have been even more effective. Such bronze rims with inlaid decorations were commonly used on Roman couches and tables; we may compare the similar fittings on our table, No. 1211, in the Boscoreale Room.

Finally we must mention sixty-two surgical and other instruments, all but two presumably found in one tomb. These have mostly no artistic value, being undecorated, but they are full of interest for students of Greek and Roman life, showing how similar objects fulfilled similar needs in antiquity and today. They include probes, knives, spoons, pins, needles, tweezers, compasses, a fish-hook and a screw, all very much the same shapes as the corresponding objects in use now.

G. M. A. R.

NOTES

MUSEUM CONCERTS. The second series of Museum concerts conducted by David Mannes will be held on Saturday evenings, March 5, 12, 19, and 26. These concerts are made possible through the generosity of public-spirited friends of the Museum who are meeting the expense of the music. Beginning promptly at 8 o'clock and lasting until 10, they are free to all without tickets of admission. On the Saturdays of the concerts, as heretofore, the Museum is open from 10 o'clock in the morning until 10:45 at night, thus allowing visitors to combine seeing the Museum collections with attending the concerts. The Museum Restaurant is also open on the evenings of the concerts.

At 5 o'clock on the afternoons of the concerts Miss Frances Morris of the Museum Staff will give another series of free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the program of the evening.

The total attendance at the eight concerts given in 1919 amounted to over 40,000. The attendance for the concerts

last year was over 43,000, despite extremely stormy weather on two of the evenings. This year the January series met with the same appreciative response from the music-loving public of New York, the attendance during four evenings totaling 33,015.

MEMBERSHIP. At a meeting of the Board of Trustees, held January 17, Mrs. Stephen V. Harkness was elected a Benefactor, and the following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY

FELIX M. WARBURG

FELLOWS FOR LIFE

DOUGLAS ALEXANDER
HENRY W. DE FOREST
WILLIAM RANDOLPH HEARST
MISS MARY ALICE LAW

FELLOWSHIP MEMBERS

MRS. CLARENCE W. BOWEN
MRS. JAMES W. GERARD
J. HENRY LANCASHIRE